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croix, is the well-known one called "L'Enlèvement de Rebecca," which is in splendid color, tells a powerful incident in Scott's "Ivanhoe." Brian de Bois Gilbert is lifting the limp figure of the Jewess, Rebecca, upon his mighty war steed, whose impatience its rider curbs with difficulty. His followers are coming up the rugged defile behind him, while in the background the confusion of battle still rages, and the burning castle of Front de Boeuf is belching masses of black smoke, illumined with forks of fire, making a lurid monument to the lord of the castle, who is being roasted alive within the walls he stained with blood and crime. Every detail of the picture is full of spirited action and glowing color, in perfect keeping with Scott's masterly description.

Another great picture is the Jules Breton, which was painted to order in 1887, and declared by the artist himself to be his masterpiece. It is called "La Fin du Travail." The scene is a vast plain; the mystery of night is stealing over it, the sun's dying grandeur showing through the dull gray mantle of the mist and twilight in patches of crimson and gold. Three peasant women in the foreground are filling the last sack with potatoes, their heads turned to answer the call of other women who weirdly loom up in the middle distance, each laden with a sack, and on her homeward way. These women have the simple nobility of those ancient Gallic maids and matrons whom the Roman conquerors could subdue only with the sword, and they have about them rustic health and a suggestion of the home where the pot bubbles and the hearth is warm, for this autumn evening air is chilly, and they are wearied with their day's labor. A fine etching of this really wonderful work has been published by Mr. Klackner.

Of the marked originality and brutal personal style of Courbet there is a powerful example. A ravine winds through its centre, shut in by rocky precipices whose summits are crowned with dark foliage. It is Nature in her wilder haunts and sterner moods. A canvas three feet wide by five feet high represents the last work done by Alphonse de Neuville. It tells the story of an episode of the Franco-German war, the occupation of the town of Etretat by the French. The commander of the troops sits his horse at the right, and close to his stirrup the mayor of the village stands, to whom a priest is whispering his advice as to what he is to say. A trooper is holding with both hands a horse, while an officer standing tiptoe on the saddle is hacking away the telegraph wires with his sword. Up the village street there are other incidents taking place. It is a wet day; the sea is murky and the sky leaden. What makes this important picture the more interesting is the fact that the officers in the foreground are all portraits, and with the picture the artist sent their names.

There is another stirring military piece called "Prise d'une Batterie," an episode of the Crimean war, which was also a commission picture. This is by Paul Alexandre Protais, whose "Before" and "After the Combat" are so famous. Among other canvases painted to order are two charming landscapes by Léon Pelouse, and two dainty water colors by Maurice Leloir, of whom there is also a good example in oil. "Le Voix Celeste," by Herbert, is an important work; there is one of Bonnat's pictures of pretty Italian girls, in their tattered dresses of many colors; a first-class example of Eugène Isabey, in regard to which space prevents an adequate description, as also any particular reference to the excellent examples of Pasini, David Johnson, Michel, Vollon, B. W. Leader, an English artist who received his first American commission from Mr. Lyall; F. L. Français, V. Palmarioli, Lambinet, G. B. O'Neil, R. A.; Louis Cabat, August Bonheur, Bastien-Lepage, Hector Hanoteau, Madou, Boldini, Henner, a "Magdalene," Erskine Nicol, J. L. Gérôme, "Ambulating Arab Merchant," Brascassat and Fromentin, "Souvenir d'Algiers." Cazin has a picture of his garden, "Mon Jardin," which shows the poetic power of his brush, and "Le Printemps," by Cot, is another important work.

There are a number of excellent water colors in Mr. Lyall's drawing room, notably one by Turner, two by Birket Foster, one by David Cox, and a pastel by Millet. Interesting among the objects of art is a set of porcelain that once belonged to Queen Isabella of Spain, and another, a present to the unfortunate Emperor Maximilian, and used by him in Mexico. Among the old relics is a lock of Martha Washington's hair. There are many rare pieces of ivory carving, enamels, jades, Venetian glass, Berlin ware, Wedgwood, Yakashimi ware, Cinnabar lacquer, now said to be a lost art, Chinese white paste, crackle, etc., all of which form a valuable and interesting addendum to the treasures of the art gallery. Collectors are now much interested to learn what is to become of this superb collection. WESTON COYNEY.

Messrs. Frederick Keppel & Co. have established upon Van Buren street, Chicago, a permanent branch of their New York house.

A NEW PORTRAIT OF POE

SOME time ago the Poe cottage, so long a literary landmark of the northern suburb of New York, was sold. It was ostensibly purchased by a collateral connection of the Vanderbilt family, who once wrote a book upon the poet, of which the late Francis Gerry Fairfield, who was in a manner himself a later Poe, observed that there was nothing good in it that was new, and nothing new in it that was good. This sale was not completed, and, later on, the house was purchased by another person, who removed and re-erected it not far from its original site. This site itself, which was a pretty suburban garden of the quaint old style, has been utilized for building purposes.

Another reminder of Poe, the old Allan House in Richmond, Va., is now no more. It stood at Main and Fifth streets, in the western part of the city, and near the great Allen & Ginter cigarette factory. The old home of John Allan, the adoptive father of the poet, was a place of historical memories. It was the home of a large-handed hospitality, at a time when hospitality was much more with us than a mere name for social show. Banquets and genial merrymakings mark its records with red letters. Long after its master had passed away and his wayward protégé had become dust, it witnessed about the last of its festivities, the ball given to the Lafayettes, Steubens, and others of Revolutionary descent, who came from Europe in 1881 to help dedicate the Yorktown Battle Monument. It may be recalled that poor General Boum Boulanger was one of this party.

One interesting and valuable relic of Poe still exists in Richmond. Mr. R. L. Traylor of that city, an amateur collector of books, autographs and prints, has, among other interesting and treasured objects in his collection, an original daguerreotype of Edgar Allan Poe, which is believed to be his last portrait, and the only one of him known to be in existence which has never been reproduced. It was taken at the gallery of Pratt of Richmond, the builder of the unique structure on Gamble's Hill in that city known as Pratt's Castle, and was presented by Poe but a short time before his death to Mrs. Sarah Elmira (Royster) Shelton, whom he had engaged to marry. The purpose of a trip to the north undertaken by him about that time was to complete arrangements for his wedding to that lady. On his way to New York he was seized at Baltimore by the illness which resulted fatally October 7, 1849. The portrait was jealously treasured by Mrs. Shelton until her death a few years since, when it came into the possession of Mr. Traylor. At a time when the appreciation of this unique genius in American letters is steadily growing, it is well to bear in mind the existence of this, probably the last, memorial in point of date personally associated with him.

SALES AT BANGS & Co.'s

ONE of our all too quickly diminishing race of great sportsmen passed away with D. D. Withers. He was almost the last of the men who preserved by their influence the turf from becoming a common gaming table. He was a rich man in the old-fashioned way, which did not demand that one must have uncounted millions, and he lived in a fine old-fashioned splendor in his home. By the time this paper is read his furniture, china and the like will have been sold by Mr. Norman, at the Fifth Avenue Auction Rooms. His library will be disposed of by Messrs. Bangs & Co., in an executor's sale, on the 24th, 25th, 26th and 27th of this month. There are additions to it, themselves of interest, but the bulk of the sale will be found redolent of the old sportsman, whose flag was lowered almost a year ago.

There will be an interesting sale at the same house on October 28th, including Americana, the drama, dramatic portraits and engravings, play-bills, periodicals, jest books, local history and other scarce and sought-for publications. The house announces for November the sale of an important collection of MSS., documents, letters, etc., of American authors, embracing original signed MSS., poems, tales, essays, etc., by Harriet Beecher Stowe, William Gilmore Simms, Henry T. Tuckerman, Buchanan Read, Frank Forrester, Capt. Mayne Reid, T. S. Arthur, etc. Also autographs of Aaron Burr, Alexander Hamilton, Daniel Webster, etc., and the original MS. of "A Tale of the Ragged Mountains," by Edgar Allan Poe. This latter is a neatly written MS. of 25 pages, note size, of 550 lines, the pages joined end to end, making a roll 30 to 40 feet long.

The galleries in the new building of the American Fine Arts Society in West Fifty-seventh street, just beyond Seventh avenue, will be inaugurated on November 15 by a retrospective exhibition of works by members of the Society of American Artists and by outsiders which may have appeared in one of the society's displays. They will be hung in the two large galleries, and in the three smaller ones between them will be displayed, a gallery to each, Mr. George Vanderbilt's collections of Rembrandt etchings, Dürer prints, and Sir Joshua Reynolds' mezzotints.